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etchers, and had a personal quality and savor such as few of his fellows possessed. There are also impressions of nine Hadens and twelve early Whistlers, one of the latter being the charming nocturne, known as the Street at Saverne, which was made by the artist on his celebrated walking trip in Alsace. It is interesting to note that this dreamlike place is the same Zabern which leaped into sudden notoriety several years ago.

W. M. I., JR.

Perneb, the mastaba tomb of Userkaf-ankh and his wife, the pyramid of King Sahurê, and the Hypostyle Hall of the temple of Karnak; several classical subjects: the Akropolis, the Arch of Constantine, the monument of Lysikrates at Athens, the Pantheon, and the Parthenon; and the following mediaeval subjects: the cathedral of Notre Dame at Paris, the portal of the church of Saint Trophime at Arles, the Butchers' Guild House at Hildesheim, and the hall of Penshurst Castle.



MODEL OF THE NARTHEX OF SANTA SOPHIA, CONSTANTINOPLE
(DETAIL)

THE NARTHEX OF SANTA SOPHIA

THE advantage of exhibiting small-size reproductions of great buildings and other architectural monuments has been recognized by the Metropolitan Museum for many years, ever since the bequest of Levi Hale Willard made possible the purchasing of a collection of "objects illustrative of the art and science of architecture." The models now shown in this collection and elsewhere include a number of Egyptian subjects: the mastaba tomb of

To this list may now be added a model of the narthex of the church of Santa Sophia at Constantinople as it was in the days of Justinian, about 550 A.D., and as it is in large part today. The narthex itself is 200 feet long, 35 feet wide, and 45 feet high. The scale of the model is the same as that of the Hall of Penshurst in Kent, the model installed last year, an inch to a foot. The walls are covered, as at present, with rich marbles of different colors; the vaulted ceiling and lunettes are filled with mosaics, restored from descriptions. In these, figures in bright colors are surrounded by a

gold background. The doorways, as in the church in that day, are hung with textiles of characteristic Byzantine pattern, suggested by the hangings appearing in the mosaics in the church of San Vitale at Ravenna.

At the central doorway between the church and the narthex, in a shaft of light streaming in from an outer doorway, a group of noble and priestly figures has been placed. It represents the Emperor Justinian, the Empress Theodora, and their train approaching the Patriarch of the Greek Church and several priests. To one of these Justinian is just handing his golden crown that he may enter the nave to worship as a man, not as a monarch. The Empress Theodora also will divest herself of the insignia of royalty before she enters the church itself. Other priests bear a bowl of holy water and the Bible. The crucifer carries the double cross of Santa Sophia.

Every detail in the costumes has been determined after a careful study of the mosaics in Ravenna referred to above, which show the emperor and empress and their trains, and reference to the reproductions in color of Byzantine textiles in *Ancient Oriental Carpet Patterns after Pictures and Originals of the XV and XVI Centuries* by Lessing. The emperor and his followers wear tunics reaching to the knees and having decorative bands and squares of woven ornament. Over these are thrown semicircular cloaks fastened on the right shoulder with a gold fibula. On each cloak large panels of woven ornament appear on the front and back. The cloaks of the emperor and empress are of a rich red, the royal purple.

By introducing into the principal church of the Byzantine Empire a group including the emperor himself, the builder of the church and the lawgiver of his day, a note of historic realism is struck which makes the model more entertaining, instructive, and stimulating to the student of the history of art.

PROGRESSIVENESS

THE twelfth annual meeting of the American Association of Museums, convened at the American Museum of Natural

History and this museum on May 21-23, was in point of numbers the most successful yet held and in the interest and reach of the papers presented unusually stimulating. To record in any adequate fashion all the papers of interest is manifestly impossible within the limits of a brief note; we can only jot down two impressions gained by one museum worker.

First, through the programme listened to at the Metropolitan Museum on Tuesday—both the session on *Methods of Display in Museums of Art* and that on *The Producer and the Museum*—palpitated one dominant note, the recognition of the mutual dependence of art museum, shop, manufacturer, craftsman, artist, and trade press upon one another, and their common responsibility toward the same public. This was indicated at the start by the list of speakers, which included among others museum officials, representatives of such firms as The Gorham Company and B. Altman and Company, such a recognized spokesman for the museum visitor as Mrs. Schuyler Van Rensselaer, a well-known manufacturer, and men associated with the trade press. It was illustrated in Frederick A. Hoffman's discussion of *Window Dressing*, in which he made clear that a knowledge of the same artistic principles that the curator uses in installing his exhibition is essential to the successful performance of the task of the window dresser, and that his work may be justly termed an art. It was emphasized again in the truly remarkable figures given by Miss Adelaide Hasse of the New York Public Library in her paper on *The Extent of the Trade Press* and driven home by the following speaker, J. P. Rome, secretary of the Art in Trades Club, in his discussion of *The Functions of the Trade Press*, which, he said, was a medium between the museum on the one hand and the trade, and ultimately the people, on the other. That the trade press is a real factor in the success of the museum of art, no one could question after hearing these illuminating papers.

Secondly, at the session held on Wednesday morning at the American Museum of Natural History, a session planned by a museum instructor and devoted to the